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博 士 学 位 论 文

“欧亚裔的灵魂”

——伊顿姐妹、戴安娜·张、艾美·刘作品中的 的欧亚裔意识

“The Souls of Eurasian”

—Eurasian Consciousness in the Works of Eaton Sisters,
Diana Chang, Aimee Liu

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Abbreviations

The following abbreviations, used in parenthetical citations in the text, refer to the sources indicated below.

MSF: *Mrs. Spring Fragrance* (1912) (Urbana: University of Illinois Press, 1995)

ME: *Me: A Book of Remembrance* (1915) (Jackson: University of Mississippi Press, 1997)

MA: *Marion: The Story of an Artist's Model* (1916) (Montreal: McGill-Queens University Press, 2012)

HH: *The Heart of Hyacinth* (1903) (Seattle: University of Washington Press, 2000)

FL: *The Frontiers of Love* (1956) (Seattle: University of Washington Press, 1994)

FA: *Face* (1994) (New York: Warner Books, 1994)

Abstract

Some research data indicate that in the past two decades U.S. interracial marriage rates have increased almost fourfold, which once triggered the biracial baby boom. The dramatic increase of mixed population has drawn tremendous academic attention in the United States. Meanwhile, in the 1990s, “The Mixed Race Movement” emerged. The movement aims to interrogate dominant constructs of race and monoracialism, while reclaiming the histories of mixed race and hailing racially mixed people as pioneers of a new world order, and terminators of racism. Influenced by this movement, many scholars who self-identify as mixed themselves began to conduct lots of research on mixed race in sociology, philosophy, art, medicine, political science, and literature among other disciplines. However, most of the research focused on white-black mixings. In literary field, a large body of mixed race literary criticism has been produced on the literary works about and by mixed race. Symptomatically, much of the criticism focus on white-black mixings as well. As an important branch of mixed race, Eurasian has not acquired expected attention out of various reasons, and research achievements are very rare.

Spanning about eighty years of the twentieth century, this study concentrates on four important Eurasian writers and their representative works, takes the concept of racial hybridity as theoretical support, diachronically explores how the Eurasian authors narrate Eurasian consciousness and construct Eurasian identity which is independent of Chinese American and White in literary works, and further indicates a transhistorical ethnic sensibility.

Owing to the influence of the hybrid degeneracy notion, literary representations of Eurasian in American mainstream literature are usually ended in death or madness. Negatively portrayed, Eurasians are stereotyped as “tragic Eurasian.” In contrast, casting off the shackles of white stereotypes, portrayals of Eurasian by authors who are Eurasian themselves are real and vivid, although their Eurasian protagonists are

also trapped in identity dilemma, struggling for belonging. Combining personal experience and literary art, Eurasian authors highlight Eurasian subjectivity. The twentieth-century racial discourse in the United States is rooted in the concept of hypodescent, which according to the one-drop rule excludes Eurasian out of American racial hierarchy. Due to their non-white blood part, Eurasians are despised by white; and because they are not pure Asian, Eurasians are also repelled by Asian Americans. Therefore, from the turn-of-the-century Eaton sisters' autobiography and fiction to the 1950s Diana Chang's autobiographical novel and to the 1990s Aimee Liu's novel *Face*, despite the divergences of historical and geopolitical environments, all of the Eurasian protagonists are characterized by painful experience of belonging and acute sense of alienation caused by biraciality.

The four writers discussed in this study, Edith Eaton, Winnifred Eaton, Diana Chang, as well as Aimee Liu, all striving to defy white stereotypes of Eurasian, represent a Eurasian subjectivity through self representation when portraying Eurasian's "with no place to be" plight. At the turn of the century, as a new ethnic subject, Eurasian experiences strong feelings of exclusion and inferiority produced by the harsh anti-miscegenation discourses. In the war-time Shanghai, Eurasian endures the pain of self loss and identity crisis. And in the 1990s Eurasian suffers from racist violence and spiritual trauma. All four writers narrate a strong Eurasian consciousness. Such consciousness stems from racial discrimination from both white and Asian American, becoming the source for constructing independent Eurasian identity. In order to articulate their Eurasian consciousness, the four writers all refuse to be fixed into one single ethnic category through writing. By means of continuous changing of authorial positions and literary themes, they attempt to deconstruct single ethnic identity, and endeavor to construct a Eurasian identity which endows Eurasian complete concept of self, stressing mobility, openness, and improvisation.

With the clue of time, on the basis of close reading of texts, the main body of this study takes three chapters in turn to examine how the four writers narrate Eurasian consciousness through literary creation. The first chapter examines Edith Eaton's autobiography and short fiction. Because of Edith's half-Chinese status as well as her

brave stance in breaking mainstream stereotypes of Chinese in the era when Chinese were the targets of extreme racial hostility, critics tend to consider her works as the author's entirely identifying with her Chinese heritage, labeling her as Chinese American writer. In fact, her sense of identity is complicated. Being sympathetic to Chinese, she assumes the role of ethnic interpreter, positioning and repositioning herself around Chinese American, but never completely identifies with Chinese American. Edith Eaton never refers to herself as Chinese, only as Eurasian of Chinese descent. When championing the cause of the Chinese, Edith intentionally creates various types of Chinese images to maintain distance between her identity and the Chinese, so that deconstructs a totalized concept of Chinese identity. Moreover, some of Edith's short stories directly touch upon the subject of interracial marriage, and vividly portray some "wavering" Eurasian characters whose identity resolution is impossible. In her autobiography, Edith insists on her doubleness. She not only explicitly tells of the racial prejudice and the unfair treatment she has suffered due to her Eurasian status, but also optimistically presupposes a "raceless" ideal future for Eurasian.

The second chapter focuses on Winnifred Eaton and her Eurasian consciousness. Departing from the "good sister-bad sister" critical paradigm, this study treats Winnifred as strategically as her sister Edith in resisting complete absorption into any specific racial category, although Winnifred fabricates a Japanese identity to get a high literary reputation. By adopting several authorial personas throughout her writing career, Winnifred continually moves between them, thereby rendering the notion of biological racial purity meaningless. This study defines Winnifred as an ethnic exile. Seemingly, she is untrue to her racial heritage. Factually, her strategy of continuous claiming and then abandoning is a kind of expression of Eurasian consciousness. Through analyzing the anonymity of Winnifred's autobiography *Me* and racial passing in her representative Eurasian novel *The Heart of Hyacinth*, this study attempts to reveal how Winnifred narrates her Eurasian consciousness by means of changing authorial stances, literary personas, as well as the act of racial passing. Winnifred seeks to evoke a fluid and utopian Eurasian identity which can smoothly navigate the color line and break the stability of ethnic category.

The third chapter concentrates on Diana Chang's *The Frontiers of Love* and Aimee Liu's *Face*. Diana Chang and Aimee Liu are discussed in one chapter because they have a common feature in their writing career as Eurasian authors, that is, they both turn to write non-ethnic-theme novels in their later career. Among Diana Chang's six novels, *The Frontiers of Love* is the only work focusing on ethnic issues, while the other five novels basically are about white characters. Similarly, Aimee Liu attempts to suggest a new possibility for an ethnic author. She does not advocate writing about the dominant-suppressed narratives to please dominant literary market's expectations of ethnic authors, and always tries to eliminate chances for exotica from her narratives. Aimee Liu insists Asian writers should not limit themselves to Asian themes. Therefore, her works are not popular among critics. Despite this, this study regards all their writings on the whole as an articulation of their mixed Eurasian consciousness. By employing Gloria Anzaldua's borderland theory, this study considers that in order to better convey Eurasian characters' desire for racial wholeness and yearning for an unfragmented selfhood, Diana Chang and Aimee Liu set their novels in war-time Shanghai and Chinatown respectively, where Eurasian characters physically and emotionally experience the inadequate feeling as American and as Chinese. Both Chang and Liu imply "constant improvisation" is the most reasonable resolution for identity dilemma.

As textual responses to racism, the four authors' works illustrate historical, geopolitical and cultural divergences. But, what they unanimously reveal is the strong Eurasian consciousness which is formed in the process of Eurasians' encounter with racism, emphasizing Eurasians' racial homelessness and their desires of owning whole and independent ethnic identity. Through the exploration of Eurasians, this study contends that despite the durability of American racism, in post-race thinking era, mixed race represented by Eurasian undeniably hold the promise to break down racial boundaries and construct a multiracial future.

Key Words: Mixed Race; Eurasian Consciousness; Eaton Sisters; Diana Chang; Aimee Liu

中文摘要

有数据表明,美国跨种族婚姻在近二十年增长了近四倍。进而一度形成了双重种族婴儿潮。混血人口的不断增加,引起了美国学术界对混血族的高度关注。与此同时,20世纪90年代,美国兴起了混血族运动。运动旨在问责主流的种族概念和单一种族论,呼吁重构混血族历史,主张视混血族为新世界秩序的开拓者,是种族主义的终结者。在这个背景下,许多学者纷纷从社会学、哲学、文学、艺术、医学、政治学等领域对混血族进行了大量研究。但是这些研究都主要集中在黑白混血族。就文学领域来讲,已有不少学者关注关于混血族和由混血作家创作的文学作品。同样的,文学领域的研究也大多集中在黑白混血族,而作为混血族中比较重要的一支欧亚混血族却由于种种原因没有得到应有的重视,研究成果寥寥可数。

本研究横跨二十世纪约八十年,以四位重要的欧亚混血作家及其代表作品为研究对象,以种族混杂这一概念为理论基础,历时性地考察欧亚混血作家通过文本讲述的欧亚裔意识以及她们一心想要构建的独立于华裔和白人之外的第三种身份即欧亚裔身份,揭示一种跨历史的族裔感性。

受种族混杂衰退论的影响,主流美国文学中对欧亚混血儿的描述常常以死亡、疯癫等悲惨结局收场,也因此形成了“悲惨的欧亚裔”这样的文学刻板形象。而作家本身就是欧亚混血族的文学作品中,欧亚混血主人公虽然也经历身份迷失,找不到归宿的困境,但是在摆脱了白人刻板描述的桎梏下,欧亚裔作家将自身的经历与文学艺术糅合,创作了真实、形象的欧亚裔文学人物,突出了欧亚裔主体性。二十世纪美国的种族话语植根于次血统种族论,这种观念依据一滴规则将美国种族二元化、等级化。欧亚混血族由于有非白人血统,被排除在白人外,又因为不是纯粹的亚裔,被亚裔排斥。因此,从世纪之交伊顿姐妹的自传和小说到二十世纪五十年代戴安娜·张的自传体小说再到90年代艾美·刘的小说,尽管历史时期、地理、政治环境不同,但是欧亚混血主人公都承受了由双重种族身份带来的认同痛苦与“两边都不是”的异化感。

本文选取的四位欧亚裔作家,在文学创作的过程中,都不遗余力地抵抗白人主流话语对欧亚混血族的刻板描述,通过自我表征来刻画欧亚混血儿无处可归的

困境，表达一种欧亚裔意识。从世纪之交开始，作为一种全新的族裔主体，欧亚混血族就处于严苛的反对种族通婚的话语中，经历了强烈的被排斥感与劣质感。二战期间，中国上海战时语境下欧亚混血儿经历了自我迷失与身份危机。二十世纪九十年代，欧亚混血儿则遭受着种族主义的暴力侵害与精神创伤。论文认为，在伊顿姐妹、戴安娜·张和艾美·刘反映欧亚裔人物现实的作品中，都诉说一种强烈的欧亚裔意识。这种意识源于白人或者亚裔对欧亚混血族的种族主义歧视，也成为欧亚混血族构建其独立身份的根源。此外，四位作家都拒绝被限定在某一固定的族裔范畴，通过不断变换作者身份、创作主题等途径解构单一的族裔身份，构建欧亚裔身份。这种身份赋予欧亚混血族完整的自我概念，强调身份的机动性、开放性和即兴性。

论文主体部分以时间为线索，根据四位欧亚裔作家的创作特点，分三章依次讨论了四位作家如何通过文学创作叙述欧亚裔意识。第一章考察世纪之交伊迪斯·伊顿的自传和短篇小说。由于伊迪斯的半华裔身份，以及当时在华人成为美国种族主义迫害的直接对象的残酷语境下，她勇敢地打破主流话语对华人的刻板描述，客观地、公正地刻画唐人街的华人和他们的生活，批评家们倾向于认为伊迪斯完全拥抱华裔身份，并将其定位为美国华裔作家。然而，伊迪斯对自我身份的定义是很复杂的。她同情华人，愿意为华人充当族裔解释者的角色，看似她围绕着华裔身份定位，但是她始终没有完全认同华裔身份。事实上，伊迪斯始终自认是具有华人血统的欧亚裔。她在捍卫华人事业的同时，在短篇小说中有意通过刻画不同的华人形象，保持她与华人身份之间的距离，解构其纯粹的华裔身份。同时，伊迪斯的不少短篇小说直接关注跨种族婚姻，并将一些“摇摆的”、没有出路的欧亚混血人物的身份困境刻画得淋漓尽致。同时，在自传中，伊迪斯始终坚持她的双重性，不但讲述了由于她的欧亚混血身份而遭受的各种歧视与不公正待遇，而且还为欧亚混血族预设了一个没有种族的乐观的、理想的未来。

第二章围绕威妮弗蕾德·伊顿和她的欧亚裔意识展开。本文避开批评界一贯的“好姐姐坏妹妹”的批评模式，认为威妮弗蕾德和她的姐姐伊迪斯一样，虽然她冒用一个日本身份获得了极大的文学声誉，但是她同样抵制完全进入某一具体的族裔范畴。在她的整个写作生涯中，威妮弗蕾德通过采用诸多不同的作者身份，不断地采用、放弃，游走于不同的身份之间，不仅没有将自己限定在一个族裔角色当中，而且使得以血统为基础的种族纯粹性毫无意义。因此，本文定义威妮弗蕾德为一个族裔流浪者，表面上她不忠于族裔事实，本质上反映的是她的欧亚裔

意识。通过分析自传《我》的匿名性和欧亚裔小说代表作《风信子之心》中的种族跨越,探讨威妮弗蕾德如何通过变换作者身份、人物形象和种族跨越实践来凸显她的欧亚裔意识。威妮弗蕾德追求一种流动的、乌托邦式的欧亚裔身份,这种身份可以自由地跨越种族界限,打破族裔类别的稳定性。

第三章解读戴安娜·张的自传体小说《爱的边界》和艾美·刘的小说《脸》。同是欧亚混血的戴安娜·张和艾美·刘在文学创作上有一个共同点,即二者都在创作后期放弃了族裔主题,转而创作非族裔主题的小说。戴安娜·张的六部小说中,《爱的边界》是唯一一部涉及族裔问题的小说。其他的五部小说均以白人为故事主人公,都与亚裔无关,因而受批评界冷落。同样地,艾美·刘的创作尝试为族裔作家提出一种新的可能性。她不主张通过叙述“统治的与受压迫的”的主题来迎合市场对族裔作家的期望,也不愿意通过描写异国风情来吸引读者。她坚持认为亚裔作家不必把自我限定在亚裔主题上,因此她的作品也没有受到批评界的热捧。尽管如此,本文认为,作为欧亚裔作家,她们的创作整体上发出的是一种声音,她们想要表达的是不同于亚裔和白人的欧亚混血的意识。本章借助格洛丽亚·安扎尔朵的中间地带理论,认为戴安娜·张和艾美·刘分别把故事背景设定在二战时期的中国上海和纽约的唐人街,是为了更好地诠释欧亚混血主人公渴望种族的统一性和自我的完整性。在这两个特殊的环境里,欧亚混血主人公都经历了身体和精神上的不充分感,他们既不是完整的美国人也不是真正的华人。两位作家都指出“不断地即兴改变”是解决身份困境的最合理的出路。

虽然四位作家的文本阐释了不同的历史、地理政治和文化情形,但是作为针对种族主义的文本回应,它们都揭示了一种强烈的欧亚裔意识。这种意识形成于欧亚裔与种族主义遭遇的过程中,突出欧亚裔“无处可归”的种族事实和他们想要拥有完整、独立族裔身份的渴望。通过分析欧亚裔,本文认为尽管美国种族主义具有持久性,但是在后种族时代,以欧亚裔代表的混血族都不可否认地承载着打破种族界限、构建多种族未来的希望。

关键词: 混血族; 欧亚裔意识; 伊顿姐妹; 戴安娜·张; 艾美·刘

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